

The
Von Geichten
Studios



A History of Stained Glass

THE art of making stained glass windows dates back to the early Christian periods, and was first exercised by monks of different convents.

In using the term "stained glass," we mean it in the limited sense of painted windows, as all colored glass is stained by some metallic oxide added to it during the manufacture. Hence the term "pot-metal" is used in speaking of colored glass.

Stained glass windows are a patch-work of different pieces, and were a necessity as colored glass could not be made in large sheets. The glazier who was the originator of the medieval windows called the painter to help create effects which could not be produced by lead. The use of paint was first confined to a brown, which was used not as color, but only as a means of shading and defining comparatively delicate details within the lead lines.

The paint used on the first stained glass windows varies little from the pigment used today, and is used in the same manner. The pigment was used to subdue bright colors; the pattern was often made to stand out by cross-hatching the background or coating the glass all over with paint and scraping a design out.

The painting was carried farther towards the 14th century when more naturalistic forms were wanted. The outlines continued to be traced upon the glass—a thin coat of even "matt" of pale brown was applied. The painter rubbed off the coat where it was not wanted. Different brushes, and often a pointed stick were used to create the desired effect. In smaller windows, especially in the 16th century, Swiss glass painters used needles to scratch away the applied coat.

The perfection of stained glass draftsmanship was closely bound up with architecture, especially ecclesiastic, as the Church always was its patron. We are classifying stained glass today as we do the architecture of edifices—each periodical age has its characteristics in the stained glass windows; design, drawing, and color scheme are bound together—made to harmonize with each other.

The early Christian periods show the influence of Byzantine goldsmith work—little pieces of rich colored glass in their leaden frames appeared like jewels, and were combined into a gorgeous sparkling effect. The following Romanesque period made a more distinct drawing, introducing forms taken from Nature. Here, painting of the glass was first introduced, and by having means of producing permanent lines, it was only a small step to work figures into the windows. We have many samples left in which figures are used successfully—worked into a decorative unit together with ornamental surroundings; in England early Gothic windows during the 12th century, later the so-called decorated Gothic style, and then the perpendicular Gothic up to 1530.

Other European countries created their own styles. Even if Gothic architecture influenced most of the other European countries in the middle ages, however early Gothic never took root in Italy. The most beautiful stained glass windows of interest to the ecclesiastical student were made during the 13th century.

Different countries created their own masterpieces, and today we are impressed by the mysterious grandeur and solemnity of a Canterbury cathedral (England); the cathedrals in Le Mans, Rheims, and Chartres (France), and the Romanesque church of St. Kunibert in Cologne (Germany). There are scores of others none of which would be as glorious without the crowning beauty of its stained glass windows.

With the 17th and 18th centuries, a steady decline in stained glass is noticeable, but again in the early 19th century, the foremost artists were employed in making windows.

Today the methods of glass painting remain as they were. However, the present day artists had the privilege of studying old samples, and have a wider range of beautiful, transcendent colors at their command. To make the most of this, the designer must be a master of his trade.

A large stock of glass is necessary to select from as the best artist will be handicapped by an insufficient variation. Only a few large studios are able to maintain the stock necessary—which means, at the present, an investment of many thousands of dollars in glass only.

In today's stained glass production, it is, therefore, just as important to have first grade artists as it is to have large, well-equipped work shops.

The few studios able to produce good windows are endeavoring to create stained glass windows which surpass the former centuries in beauty and merit, and, indeed, many a successful effort is displayed.

The Von Gerichten Studios
Columbus, Ohio

Kansas

Topeka..... Grace Episcopal Cathedral (A-Fig.)
Topeka..... Christ Hospital (Circle Window (A-Fig.)

Kentucky

Lexington..... Chr. of the Good Shepherd Episc. (A-Fig.)
Louisville..... First Christian Church (O)
Louisville..... St. Anthony's Church (A-Fig.)
Nashville..... Woodland St. Presbyterian Church
Springfield..... St. Rose of Lima Church
Winchester..... Winchester Christian Chr. (A-Fig.)
Winchester..... Baptist Church (O)

Louisiana

New Orleans..... Jackson Avenue Evangelical Church

Maryland

Baltimore..... West Baltimore M. E. Church (O)
Baltimore..... Christian Temple Church
Baltimore..... St. John the Baptist Church (A-Fig.)
Baltimore..... Seventh Ave. Baptist Church (A-Fig.)
Friendsville..... First M. E. Church (O-Fig.)

Massachusetts

Boston..... St. Mary Star of the Sea Church (A)
Natick..... St. Patrick's Church (A)
Northampton..... St. Mary of the Assumption Church (A)
Plymouth..... First Baptist Church (A-Fig.)
Waltham..... St. Charles Boromeo Church (A)
Worcester..... Holy Name of Jesus Church (A)
Worcester..... St. Joseph's Church (A)

Michigan

Detroit..... First Evangelical Luth. Church (A-Fig.)
Detroit..... Grand River M. E. Church (O)
Detroit..... Emanuel Presbyterian Church (O)
Detroit..... St. Leo's Church (A)
Ionia..... Preston Memorial Windows (O)
Lansing..... Emanuel Ev. Lutheran Church (A-Fig.)

Missouri

Springfield..... Grace M. E. Church (O)
St. Louis..... Friedens Evangelical Church

New Jersey

Asbury Park..... First Baptist Church
Jersey City..... Our Lady of Victories Church (A)
Newark..... St. Peter's Church (A)
Newark..... Ohel Sholom Synagogue
Ocean City..... First Presbyterian Church (A-Fig.)

New York

Albany..... Holy Angels Church (A)
Albany..... Holy Name Church (A)
Albany..... Holy Sacrament Church (A)
Albany..... St. Patrick's Church (A)
Brooklyn..... St. Brendan's Church (A)
Brooklyn..... St. Francis Church (A)
Brooklyn..... St. Louis' Church (A)
Brooklyn..... Our Lady of Consolation Church (A)
Buffalo..... Central Park Presby. Church, Carr Memorial Window (A)
Buffalo..... Trinity Reformed Church (O)
Buffalo..... Israel Temple (O)
Buffalo..... St. Mary Magdalena's Church (A)
Canajoharie..... St. John's Ev. Luth. Church (A-Fig.)
Danville..... St. Peter's Episcopal Church (A-Fig.)
Ft. Edwards..... St. James Episcopal Church (A-Fig.)
Lynbrook..... Christ Episcopal Church (A)
New York City..... St. Joseph's Mortuary Chapel, Episc.
Church of the Transfiguration (A)

Pennsylvania

Altoona.....First Baptist Church (O)
Altoona.....Fairview M. E. Church (O)
Blairsville.....United Presbyterian Church (O)
Connellsville.....First Presbyterian Church (O-Fig.)
Easton.....St. John's Ev. Luth. Church (O-Fig.)
Erie.....Grace Lutheran Church (A)
Erie.....St. Matthew's Lutheran Church (A)
Franklin.....First M. E. Church (A)
Homestead.....St. John's Ev. Lutheran Church (A-Fig.)
Johnstown.....First Presbyterian Church (O)
Johnstown.....Beulah Evangelical Church (O)
Johnstown.....Woodlawn Presbyterian Church (O)
Johnstown.....West Mont Presbyterian Church (A)
Johnstown.....Memorial Baptist Church (A)
Lemont.....Presbyterian Church, Hamill Memorial Window (A-Fig.)
Nanticoke.....First M. E. Church (O-Fig.)
Philadelphia.....All Souls Church of the Deaf (A-Fig.)
Philadelphia.....Belmont Methodist Church
Philadelphia.....St. Johannes Ev. Lutheran Church
Philadelphia.....Wayland Memorial Church
Pittsburgh, N. S.....Mt. Zion Ev. Lutheran Chr. (A)
Pittsburgh.....East End Christian Church (A-Fig.)
Pittsburgh.....German Evang. Prot. Church (O-Fig.)
Reading.....St. John's Reformed Church (O)
Uniontown.....Israel Temple (A)
Uniontown.....Cumberland Presbyterian Church (O-Fig.)
Washington.....First Evang. Lutheran Church (A)
Wilkes-Barre.....St. John's Ev. Lutheran Church (A-Fig.)
Zelienople.....St. Paul's Lutheran Church (A-Fig.)

South Carolina

St. Matthew's.....Methodist Episcopal Church (O-Fig.)

Tennessee

Bristol.....First Presbyterian Church (A)
Chattanooga.....Central Presbyterian Church
Columbia.....First Presbyterian Church (A)
Knoxville.....St. John's Episcopal Church, Heiskell Memorial Windows (A-Fig.)
Knoxville.....St. John's English Lutheran Church (O)
Nashville.....McKendrie Memorial Church (A-Fig.)

Texas

Dallas.....East Dallas Christian Church (A)
Houston.....Israel Temple

Virginia

Harrisonburg.....First Presbyterian Church (O-Fig.)

West Virginia

Buckhannon.....Methodist Episcopal Church (A)
Charleston.....St. Paul's Ev. Lutheran Church (A-Fig.)
Fairmont.....First Presbyterian Church (O)
Wheeling.....Second United Presbyterian Church (O)
Wheeling.....First Church of Christ Scientist (O)
Wheeling, Elm Grove.....St. Mark's Luth. Chr. (A-Fig.)
Williamson.....First M. E. Church South (O)

The Von Gerichten Studios

549-557 South High Street
COLUMBUS, OHIO

EASTERN STUDIO:
249 Mosholu Parkway
New York, N. Y.

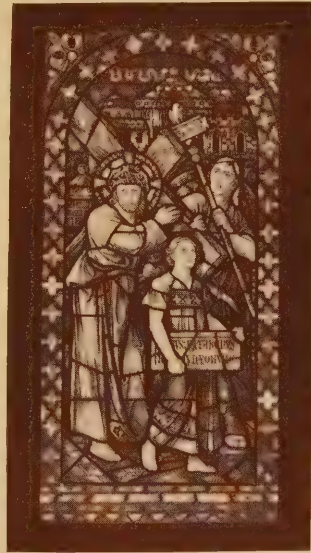
EUROPEAN STUDIO:
49 Holzstrasse
Munich, Bavaria, Gy.



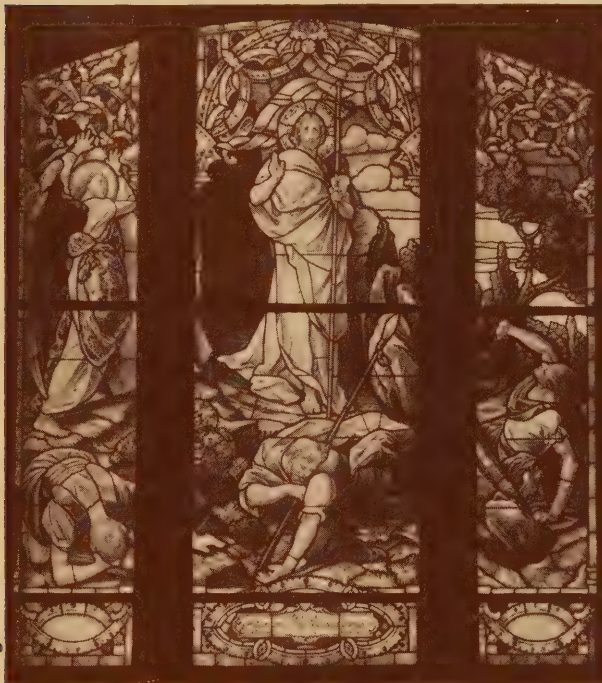
A splendid sample of a Romanesque
medallion window

The Von Gerichten Studios

MASTER CRAFTSMEN IN STAINED GLASS - COLUMBUS, OHIO



Two of the figure sections inset in the large side windows for the Incarnate Word Chapel, Houston, Texas



One of the windows furnished for St. Ann's Church, Providence, Rhode Island

EVERY LIBRARY
COLUMBIA UNIVERSITY



One of a Series of Windows made for the St. James M. E. Church,
Danville, Illinois, Architect, Harvey F. Skadden

AMERY LIBRARY
COLUMBIA UNIVERSITY



GLORIFICATION WINDOW

EXECUTED FOR ST. PETER'S EPISCOPAL CHURCH, LAKEWOOD, CLEVELAND, OHIO

—J. W. Chrisford, Architect.

The Von Gerichten Studios

MASTER CRAFTSMEN IN STAINED GLASS - COLUMBUS, OHIO

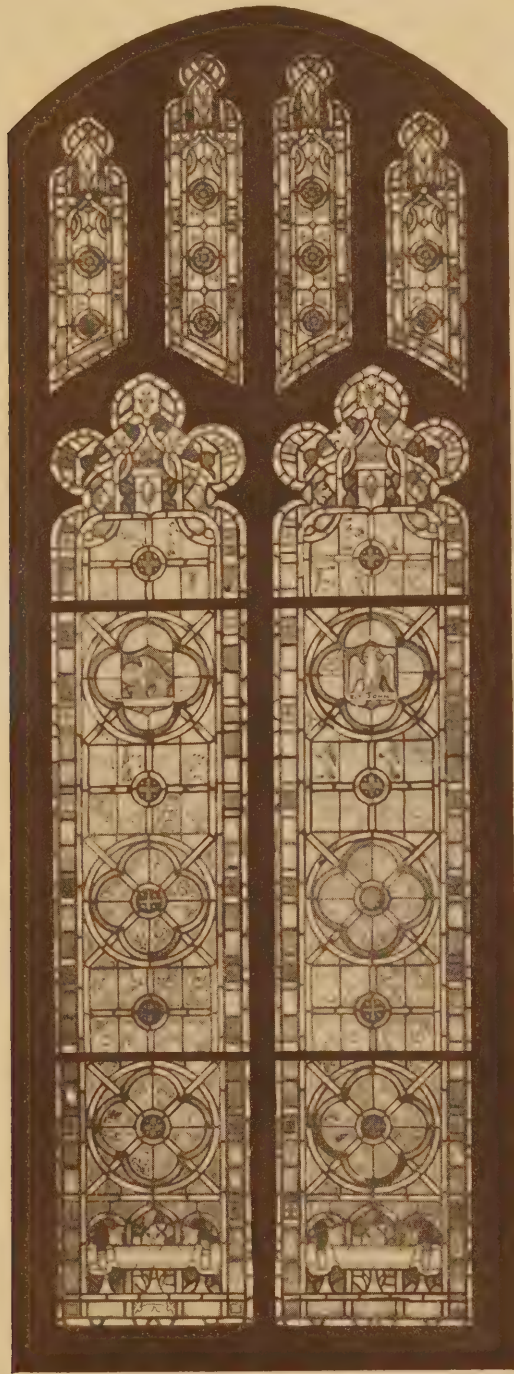


TWO OF THE WINDOWS EXECUTED FOR THE
CHURCH OF THE GOOD SHEPHERD, LEXINGTON, KY.
FRANKEL AND CURTIS, Architects

AVENUE 111
COLUMBIA 111

The Von Gerichten Studios

MASTER CRAFTSMEN IN STAINED GLASS - COLUMBUS, OHIO



ONE OF A SERIES OF WINDOWS EXECUTED FOR THE
FIRST PRESBYTERIAN CHURCH, DURHAM, N. C.
Architects, MILBOURN - HEISTER CO., Washington, D. C.



One of a series of windows

executed for

BETHESDA EVANGELICAL COVENANT CHURCH

ROCKFORD, ILLINOIS

Chester Wolfley, Architect

A good sample of an early Gothic window.

Rich deep colors were used throughout. The "Come Unto Me" representation is used for the figure.

AVERT 100
COLUMBIA

NEW YORK STUDIOS:
49 MOSHOLU PARKWAY
NEW YORK, N. Y.

The Von Gerichten Studios

CRAFTSMEN IN STAINED GLASS
COLUMBUS, OHIO

EUROPEAN STUDIOS:
49 HOLZSTRASSE
MUNICH, BAVARIA, GY.



WINDOWS DESIGNED AND EXECUTED FOR THE SHRINE OF THE SACRED HEART

Sixteenth and Park Road
WASHINGTON, D. C.

RT. REV. MSGR. P. C. GAVAN,
Rector

MURPHY & OLMSTED,
Architects

The Von Gerichten Studios

MASTER CRAFTSMEN IN STAINED GLASS - COLUMBUS, OHIO



SUGGESTED TREATMENT FOR A
SACRAMENTAL WINDOW

AMT
COLUMBIA

The Von Gerichlen Studios

MASTER CRAFTSMEN IN STAINED GLASS - COLUMBUS, OHIO



WEST WINDOW FOR THE
ST. JOHN'S ENGLISH LUTHERAN CHURCH,
OSHKOSH, WIS.

REV. W. C. DRAHN, *Pastor.*

THE ASCENSION OF OUR LORD

Original in composition. Executed in our Columbus Studios of genuine
Antique Glass, very richly damasqued and true in style.



One of the numerous windows designed and executed for the
BEXLEY M. E. CHURCH, COLUMBUS, OHIO

This window presents the fulfillment of the Law through the coming of Christ. The main medallion representing the Birth with the Star, the symbol for the wise men, of the coming of a new Saviour to mankind. To the left is the medallion showing the Angel appearing to Zacharias, the high Priest, foretelling the coming of Christ, and the birth of his own son, John, who would introduce this new Messiah. To further develop the prophecy, the right medallion shows the Flight into Egypt, the lower panel shows his consecration—the presentation in the temple. The whole set in a field of conventional pomegranate, the symbol of the Messianic Promise with a background of deep blues, the symbol of universal brotherly love, and violet tones, the symbol of the passion and suffering.

RICHARDS, MCCARTHY & BULFORD
 ARCHITECTS

COLUMBUS, OHIO

REV. FRANK G. FOWLER, *Pastor*



*One of a series of windows designed and executed for the
BEXLEY M. E. CHURCH, COLUMBUS, OHIO*

This window shows the full figure of Paul the Apostle to the Gentiles. The predella subject, the Apparition to preach to the Macedonians, again presented on a background of rich rubies symbolizing passionate devotion and zeal.

The emblems surrounding Paul are the Latin Cross, the symbol of Christ's sacrifice; the Phoenix, the symbol of the Resurrection; the triple fountain of the water of life, and the book with the sword, service with gladness.

RICHARDS, McCARTHY & BULFORD
ARCHITECTS
COLUMBUS, OHIO

REV. FRANK G. FOWLER, *Pastor*

The Von Gerichten Studios

MASTER CRAFTSMEN IN STAINED GLASS - COLUMBUS, OHIO



THE "CHRIST CARRYING THE CROSS" AND THE "CRUCIFIXION" WINDOW
Made for

ST. MARY, STAR OF THE SEA CHURCH

Saratoga Street

BOSTON, MASSACHUSETTS

We Designed and Made All the Stained Glass Windows for this Church

REV. WILLIAM H. McDONOUGH, P. P.
PASTOR

JOSEPH FRANZ UNTERES
BOSTON, MASS.
ARCHITECT

AVERY LIBRARY
COLUMBIA UNIVERSITY

WITH COMPLIMENTS

OF THE

**Von Gerichten
Studios**

549-557 SOUTH HIGH ST.
COLUMBUS, OHIO



EUROPEAN STUDIO
MUNICH GERMANY



EASTERN STUDIO
NEW YORK, N. Y.

MASTER CRAFTSMEN
IN
STAINED GLASS
SINCE 1893

